

Eurosonic 2017

Where are the women in the live music industry?



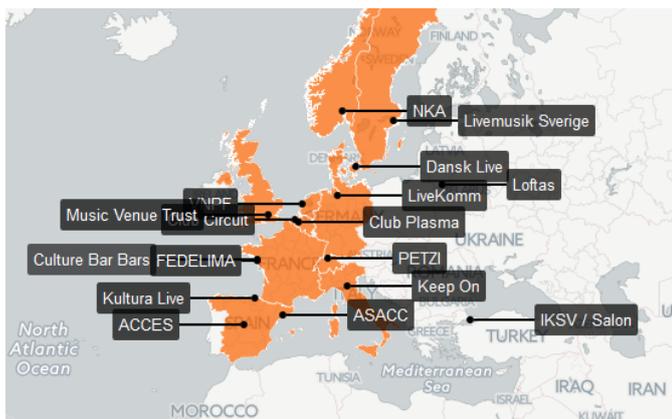
This panel was set up as an open working group session. It gathered Carmen Zapata ([MIM-ASACC](#), Spain) Flavie Van Colen ([Paloma-FEDELIMA](#), France), Caroline Lambert ([Court Circuit](#), Belgium) and Stefan Bohne ([Artheater-Livekomm](#), Germany).

A year ago in Eurosonic 2016, was organised a panel called "male agents, female assistants", organised by Melt! Booking with great music festivals CEO discussing about their personal experiences as women working in a men's world. Conclusions highlighted that it is really hard to find information about women working behind the scenes, and that it is generally hard to find statistic on this topic.

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Meet us at #ESNS16! Julia will be hosting "Male Agents, Female Assistants" on Jan 14: eurosonic-noorderslag.nl/nl/conference/ ...



As European network composed of national associations of music venues and festivals, Live DMA approach was based on the presence of women in the music management, rather than the artistic scene. The topic was raised and shared during our last member's meeting.

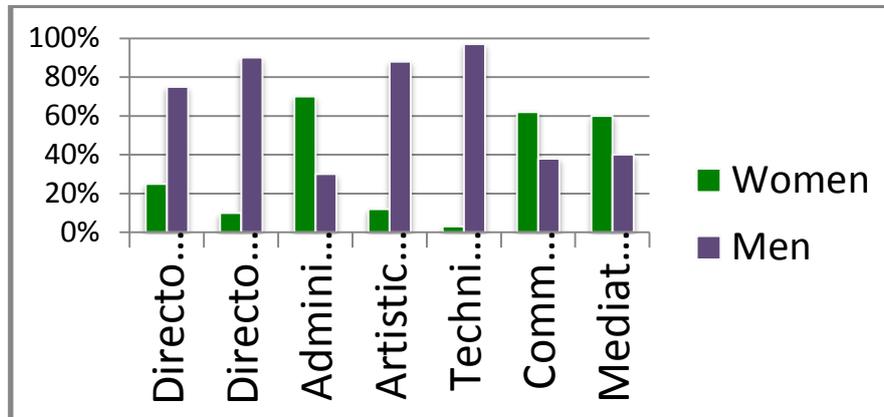
Our goal was to lift the subject from personal testimonies, expressed during previous panels, to a rational analysis of the situation at a macro level.

- Which actions can be undertaken at the local / national / European scale to promote gender diversity and equality between men and women in the live music sector?
- What are the current cross-sectoral collaboration challenges?



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Data results from the French music sector show no evolution over the past 10 years: there is still roughly 40% women working in the live music sector and 60% men, but only 10% of executive managers are women¹. Those facts are confirmed by similar results in Germany.



There are huge gaps if we look at the occupations: administration, communication and PR relations are female jobs while management, booking and technics are male jobs. The latter are also the best paid jobs and are the best socially recognised.

	Whole	Men	Women
Directors	21,5	21,85	18,3
Artistic managers	15,6	15,9	15,2
Technicians	14,1	14,2	11,1
Administrators / accountants	13,9	13,7	14
Mediation agents	12,8	13	12,8
Communication agents	12,7	12,4	12,7
Whole	13,5	13,8	12,9

The salary gap between men and women for the same occupation is not very significant, although the totals men ratio is still higher than the women's (13,8 vs 12,9).

The main issue is related to the roles women and men can/cannot aspire. Women are often very high qualified, but they don't necessarily get access to the management, artistic or technical jobs. Statistics demonstrate that if a man has 60% of the necessary requirements for a particular position he will apply for that position. That number increases to 90% in the case of women. Two reasons can explain this phenomenon:

- A lack of visibility and recognition of "women talents", driven by the vicious circle of being a minority.
- A self-censorship which begins with childhood and adolescence, when kids start looking at their future careers.

Moreover, numbers show that the median age of women in the music sector is 34, while it is 39 for men in France; 29 for women and 34 for men in Germany. It is possible to see that women quit their jobs earlier when they have children.

¹ Results from the data collection made by FEDELIMA (Live DMA French member) in 2005 and 2014, on 140 music venues, labels and music schools, i.e 1100 employees.

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"We know as I said before the female talent is out there but it is not reflected in the working environment which leads to the question why have things not changed? Talent is not only being under used, but also lost." (Carmen Zapata - ASACC MIM)



MIM (Mujeres de la Industria de la Musica) was founded in September 2016 in Spain with the objective to highlight the fact that there are excellent well prepared women in the music industry who are more than capable of working in positions historically taken by men. MIM offers more access to information about professionals in several key areas through a website which will be online from February, and which should eliminate common excuse that it's difficult to find women in particular professional positions such as sound technicians, producers, managers, etc.



Bridges with schools and education is essential if we want to see an evolution in the years to come. Few months ago, Paloma arranged a meeting with kids at school. It was not unusual to hear from their mouth that girls, for instance, cannot be a technician because they are afraid of electricity.



<https://www.youtube.com/watch?v=aAsV-pl9QSc>

It is also part of our own responsibility in our daily work, especially in terms of communication and not just in terms of hiring new (female) colleagues, to take care about women representation. Flyers and programmes rarely put women guitarists or drummers on their front page to present their courses, rehearsal studios or music programmes. Images are very powerful, and it is then much harder for a girl to see herself as a musician if all the communication supports are "male dominated".

